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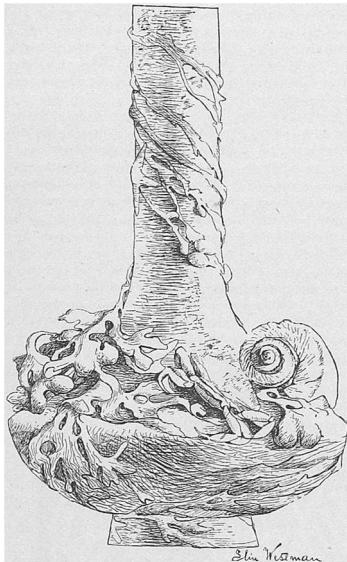
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lustrative of their habits. To do this as well as it should be done can only be accomplished by those who know the bird or animal in its wild state.

PLASTIC RELIEF



Vase in Modeled Plaster. By Elie Westman.

THE three interesting objects illustrated on the present page, are designed by Elie Westman. The first is a hand-modelled vase, in which the decoration takes the form of shells, crabs and sea-weed. The scheme is worked out in a very graceful manner, and reproduced in marble will form a beautiful decoration for a mantel piece. The lantern is a very simple construction, being formed of tin, which is repoussé somewhat, and the design formed by simply perforating the tin. The remaining design can be executed in color on a glass carafe, or would form an equally beautiful decoration for a china vase.

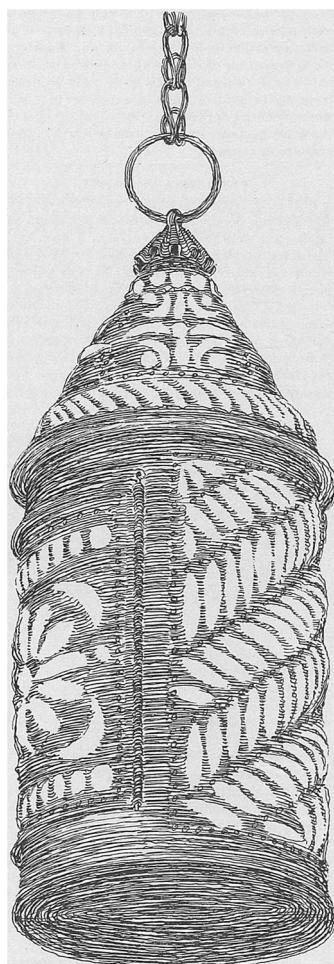
ELEMENTARY ART TEACHING.

ART-POWER should be first obtained by the amateur by means of the easiest methods of expression, and practice in these continued concurrently with the attempts to express this power in more difficult material. The expression of this art-power is avowedly the object of the more direct technical training, and therefore the more of manual skill without this, the greater the waste, for while every art-worker must possess some powers of handicraft, the reverse does not hold good, and the handi-craftsman may work before any power is developed in him. Art-power is difficult to teach, although easy to learn, while the technical power is easy to teach and more difficult to learn. To ensure that whatever goes by the name of art teaching shall also be the best means for securing clear vision, exact measurement, and precise statement, should therefore be the first work of those interested in technical education. Everywhere we find reiterated the very important advice which has so largely helped the success of Art Schools—viz., to draw out and make use of the idiosyncrasies of the students, their likes and dislikes, their personal leanings, and thus arouse a fac-

ulty of much higher value in human life than mechanical accuracy.

Given a competent teacher who has also exceptional tolerance, it is not surprising that we have evidence of interest in all sorts of directions beyond the ordinary routine. To say that all the inchoate attempts of some hundred students exhibited even high promise, would be

REPOUSSÉ WORK



Lantern in Perforated Tin. By Elie Westman.

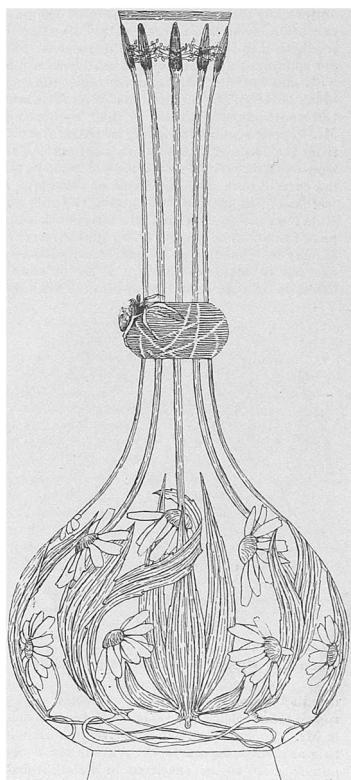
optimism; but after carefully inspecting the various Schools of Art, one is driven to the conclusion that their ineptitude will not be the fault of the system, they have elected to work under, but a natural deficiency in their artistic temperament.

It is not possible to go into the various classes of industrial art taught and actively practiced in this country without devoting a special article to each school, which we hope to do in the near future. In every art a very genuine attempt should be made to leave the mean device of commerce and infuse into the most degraded of modern art-industries something higher than a glorification of mere money value of the materials, or a rendering in precious substance of

feeble conceits. For example, metal should be worked in metallic ways, and a really artistic interest should be infused in the metal artisan's work, to produce individual articles for personal adornment, in place of stock-patterns turned out by the gross. So in repoussé metal work, in designs for pottery, in enamels (a branch just emerging from its experimental stage), no less than in lithography, mezzotint and etching, the effort should be to bring the student to be master of his craft—to feel unrestrained by the demands of his material. So much a teacher may do, the rest is incomunicable—the touch that shows talent, as an advance on mere craft, can hardly be implanted—the final selection which is genius is beyond transmission. The full harvest to be reaped from our schools may not be in our day, but generations ahead, when many have lost the legend of its first planting; yet the seed sown will have been the germ, and to the gardener who cultivated the first crop so ardently and so untiringly, what matters if it be ultimately recorded to his credit or not: God buries the worker, but carries on his work.

DECORATIVE NOTE

THE aesthetes of England, of whom the undoubted head is Mr. Burne Jones, have rendered great service to the art of their country. In the search for their puerile puzzles they have, in making their way, endowed England with a decorating art. All is simple and artistic in the way of furniture. Look at their wall papers powdered with flowers and designs taken from the pictures of their masters. Their feeling for the need of comfort, together with the love of charm and grace, has put into their surroundings just that note of art which has been wanting for nearly a century.



Decorated Vase. By Elie Westman.